

MR CHEESEMAN'S LEGACY: THE AUCKLAND MUSEUM AT PRINCES STREET

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Abstract. The Auckland Museum occupied its first purpose-built premises, in Princes Street from 1876 to 1929, on what is now the site of the Hyatt Regency Auckland hotel. Present understanding of this, the institution's fourth home, is restricted to annual reports of the Auckland Institute and Museum, and a modest archive of photographs, publications and other documents. Under curator Thomas Cheeseman this was a remarkably active museum, the original building receiving three major extensions in 30 years before outgrowing its site. These physical developments are detailed in the following reconstruction, showing significant changes to the Museum's collections and public galleries.

KEYWORDS: Museum history; ethnology; natural history; T.F. Cheeseman; John Logan Campbell; antique statues; Russell Bequest; School of Design/Free School of Art; Grey Collection; Mackelvie Collection; Kaitaia carving.

INTRODUCTION

If the nineteenth century has been labelled the Museum Age, 1852 was a particularly busy year. In addition to the founding of the South Kensington (now the Victoria and Albert) Museum in London and the Hermitage Museum in St Petersburg (McAlpine & Giangrande 1998: 24), there was a significant development on the other side of the world. Auckland Museum first opened its doors to the public in October 1852 (Park 1999) in a disused Government farm building at the north-eastern corner of Symonds Street and Grafton Road. The site of one of New Zealand's earliest museums is now part of the grounds of Auckland University, and was marked by a plaque on Auckland Museum's 140th birthday in 1992.

The new Museum reported a successful first year, receiving 708 visitors. But this early promise was short-lived, and by 1867 its "rudimentary" collection and "handful of books" had been moved to its second home, in what later became a smoking room in the Northern Club building in Princes Street. The following year saw the formation of the Auckland Institute and Museum, which applied for the use of the building adjoining the old Post Office nearby (Powell 1967: 11-13). On 14 September 1869, thanks to the persistence of Mr Justice Gillies, then Superintendent of Auckland, the Institute obtained this property under the Public Reserves Act of 1854 (Cheeseman 1917: 1; Book 21, vol.10G, Crown Grants, Land Information New Zealand, Auckland). By early 1870 the Museum and its associated Library had been transferred to this, its third home, and in the following year the Institute announced plans for a building fund (Powell 1967: 12). There was a degree of urgency, for the old Post Office premises had become "dilapidated", "mean and uninviting in appearance" and "far from weatherproof" (Ann. Rep. 1872: 7; 1873: 8) and in June 1871 a large portion was dismantled (Ann. Rep. 1872: 7).

Throughout this paper, "Ann. Rep." refers to the *Annual Report of the Auckland Institute and Museum*, first published in 1871. Table 1 presents a summary of the development of exhibits

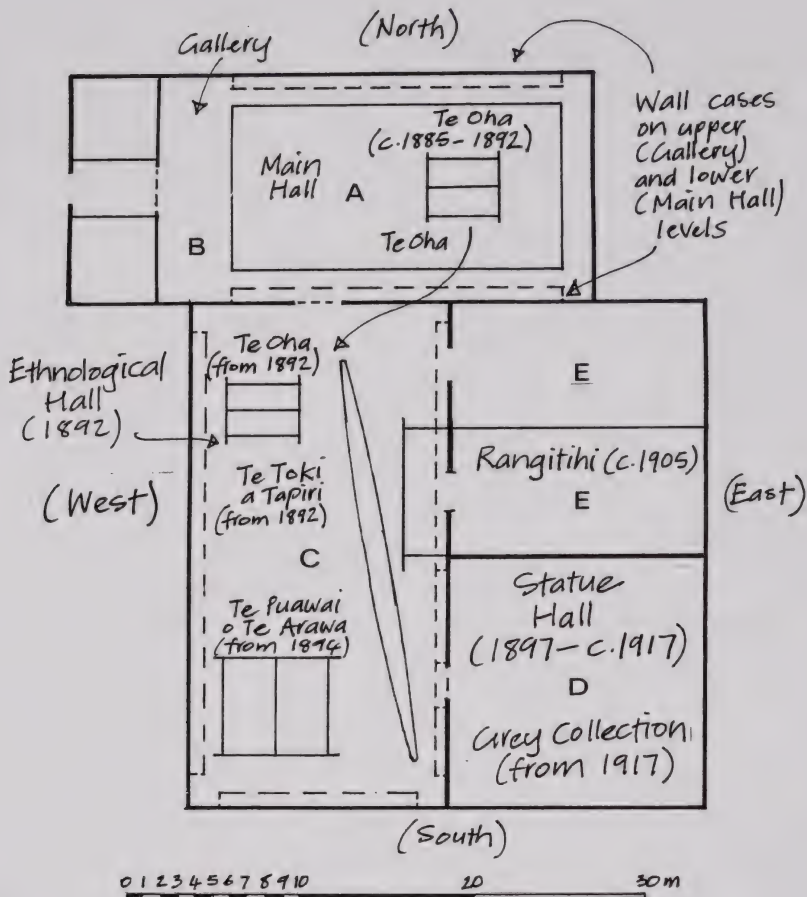


Fig. 1. Floor plan of Auckland Museum at Princes Street, 1876 – c.1928. The location and size of wall cases and significant artefacts is approximate. The letters A-E refer to Table 1.

Table 1. Summary of the development of exhibitions and displays in various parts of the Auckland Museum at Princes Street. The letters A-E refer to the floor plan (Fig. 1).

A. Main Hall (Ground Floor), opened 1876

1876: Opening “Art & Industrial Exhibition” (Ann. Rep. 1876-7: 7).

Late 1870s:

Ratite skeletons, “stuffed” birds, heads of North American deer.

1878: Arrival of antique statues and busts (Figs 3-9).

c.1878: Showcases built on south wall for birds and mammals (Ann. Rep. 1878-9: 10); arrival of large carving Pukaki (Ann. Rep. 1877-8: 10).

c.1879: Arrival of giraffe skeleton (Ann. Rep. 1879-80: 9, Fig. 4).

c.1880: Arrival of alpine birds and mammals from Geneva, and rocks from London (Ann. Rep. 1880-81: 8-9, Fig. 9).

c.1884: Display cases financed by Costley bequest (Fig. 10).

1885: Arrival of war canoe Te Toki a Tapiri. Until 1892 it was placed in an annexe erected at the south side of the building (Ann. Rep. 1885-6: 7, 1886-7: 7, Fig. 11).

- c.1885: Arrival of small pataka, Te Oha (Ann. Rep. 1885-6: 7, 1886-7: 7, Fig. 10).
- c.1893: Rearrangement of mammals and foreign birds; showcase installed for moa bones (Ann. Rep. 1893-4: 7).
- c.1894: Rearrangement of foreign birds, minerals and New Zealand fossils (Ann. Rep. 1894-5: 8).
- c.1897: Mammals in cases on south wall, foreign birds at north and east ends (Ann. Rep. 1897-8: 7, 1898-9: 8).
- c.1898: New cases for larger animals (Ann. Rep. 1898-9: 8-9).
- c.1900: Invertebrata, shell and New Zealand bird displays refurbished (Ann. Rep. 1900: 1-7).
- c.1904: Arrival of first group of larger animals: lions and cubs (Ann. Rep. 1904-5: 8).
- c.1905: Arrival of pair of tigers and leopard (Ann. Rep. 1904-5: 8); installation of large showcase for birds and animals, mainly from Canada (Ann. Rep. 1905-6: 8).
- c.1906: Arrival of polar bear and musk oxen; displayed in centre of hall (Ann. Rep. 1907-8: 8).
- c.1907: South African animals displayed at east end (Ann. Rep. 1907-8: 8).
- 1912: Restored moa; group of birds of paradise; common shag habitat (Ann. Rep. 1912-3: 8-9).
- c.1914: Spotted shag habitat (Ann. Rep. 1914-5: 8).
- c.1915: North Island kiwi habitat (Ann. Rep. 1915-6: 10).
- B. Gallery (First Floor, Main Hall), opened 1876**
- c.1881: Paintings from Mackelvie and (from c.1883) Grey Collections displayed on north gallery until c.1888 (Ann. Rep. 1881-2: 7, 1883-4: 8).
- 1891: New cases installed on north gallery for Gilbert Mair collection.
- c.1898: Minerals displayed in wall cases on south side, New Zealand birds on north side, moa and extinct New Zealand birds on west, fish on east. Desk cases of minerals surround gallery (Ann. Rep. 1898-9: 8-9).
- c.1906: Shelving and wire guards installed between pillars for alcoholic specimens (Ann. Rep. 1906-7: 9).
- c.1908: Foreign shells moved up from ground floor (Ann. Rep. 1908-9: 7).
- c.1910: New Zealand food fishes (68) installed (Ann. Rep. 1910-11: 7).
- c.1915: Gallery now reserved entirely for New Zealand fauna – birds, fish, reptiles, shells and other invertebrata (Ann. Rep. 1915-6: 8).
- c.1917: New Zealand shells in table cases at south wall (Ann. Rep. 1917-8: 8).
- C. Maori Hall (Ethnological Hall, South Wing), opened 1892**
- 1894: Installation of pataka Te Puawai o Te Arawa (Ann. Rep. 1894-5: 7, Fig. 16).
- 1898: Whole of Maori collection rearranged (Ann. Rep. 1898-9: 8-9).
- c.1901: Further rearrangement of Maori collection with purchase of Mair collection (Ann. Rep. 1901-2: 7, 1902-3: 7).
- c.1904: Dismantling of large portion of showcases on east side to give access to 1905 extension; rearrangement of anthropological collection (Ann. Rep. 1904-5: 8, Figs 15, 18).
- 1911: Te Kaha carvings enter collection, displayed at north end (Fig. 23).
- c.1914: New displays on fishing and greenstone (Ann. Rep. 1914-5: 10).
- c.1915: Gateway from Lake Okataina arrives (Ann. Rep. 1915-6: 9).
- c.1917: Large part of Maori Hall rearranged (Ann. Rep. 1917-8: 5).
- c.1918: Large carvings on east wall redisplayed on framework erected above existing cases, with similar improvements planned for west side (Ann. Rep. 1918:-9: 8, Fig. 21).
- D. Statue Hall, opened 1897**
- c.1898: Statues refurbished, walls painted (Ann. Rep. 1909-10: 8, Fig. 20).
- 1917: Grey collection of Maori artefacts and foreign ethnology replaces statues (Ann. Rep. 1916-7:9); Pacific canoes (3) installed (Ann. Rep. 1916-7: 11, 1917-8: 9, Figs 24-26).
- E. 1905 Extension**
- c.1905: Meeting house Rangitihi installed (Fig. 21).
- c.1906: Polynesian ethnological material (previously in Maori Hall) displayed in new space adjacent to Rangitihi (Ann. Rep. 1905-6: 8).
- 1916: Foreign ethnology removed, becomes Mineral Room (Ann. Rep. 1916-7: 9).

at Auckland Museum on the Princes Street site. Fig. 1 is a floor plan showing the original Main Hall and all subsequent extensions.

1876-1891: A NEW BUILDING

In 1872 the Museum's governing Council proposed to use "rather less than one-half" of its property by "erecting thereon a galleried building extending from Princes Street to the rear". This scheme had an element of forward planning, with the building forming a portion of "one design for the entire site" (Ann. Rep. 1872: 7). Mindful of the need for fund-raising, a general meeting of the Council determined to increase its membership to eleven. The subsequent election of additional officers included two individuals who would shortly play a significant part in the development of the Museum: Auckland businessmen Dr John Logan Campbell and Mr Thomas Russell. Exhorting the influence and support of its members, the Institute's avowed aims at this time were to "advance the diffusion of knowledge, and to promote alike, pure taste, intellectual pleasure and material advancement" (Ann. Rep. 1872: 9).

By 1874 the Museum was enjoying increased visitor numbers inspecting its collections of "Type Minerals" and "Native Birds", but operating under difficulty (Ann. Rep. 1874: 6). After considering several other locations for the Museum the Council remained committed to the old Post Office site. Shortly, rough plans and estimates for a new building were prepared by "a competent architect", Phillip Herepath (Ann. Rep. 1874-5: 8; Museum Scrapbook). His plans incorporated a roof lantern for natural lighting, and a gallery – or first floor exhibition space – at the perimeter of the Main Hall (Ann. Rep. 1875-6: 6).

Auckland Museum's first new building was completed and handed over by the contractor in May 1876, and officially opened by His Excellency the Governor, the Marquis of Normanby, on 5 June. The event was marked by an Art and Industrial Exhibition, combined with a series of popular scientific lectures. The new start was reportedly modest, its opening exhibition being "somewhat unequal in character" and bearing "manifest evidences of the haste with which it had been organised" (Ann. Rep. 1876-7: 7). The Council also regretted that "from the want of new cases and other requisites, it has not been possible to display some of the specimens in as full a manner as could be wished" (Ann. Rep. 1876-7: 10).

The Auckland Museum's address was 2 Princes Street, on the corner of Eden Crescent and at the top of Shortland Street. The lower (northern) corner of the site was occupied by the caretaker's cottage, and next to this was another wooden building, most likely a remnant of the old Post Office whose site was taken for the 1876 building (Cheeseman 1917: 13). To the south of the latter lay another wooden house, which would shortly be purchased by the Council and make way for an expanding Museum.

The new building was of brick, presumably plastered to resemble stone construction, and had a two-storeyed frontage on Princes Street (Fig. 2). Although dimensions do not appear to have been published, a 1908 Auckland Gas Company plan (Fig. 22) and a 1919 Land Transfer Survey (Fig. 28) suggest the building may have been of identical in length – 100 ft (30.5 m) – and slightly narrower – approximately 45 ft (13.7 m) as opposed to 50 ft (15.2 m) – to the 1892 extension (Ann. Rep. 1892-3: 7).

Two windows flanked each side of the central main front door of the 1876 building, and five more pierced the upper level of its facade. Inside, to the left (north) of the front entrance was the office and herbarium of the Curator, Mr Thomas Frederic Cheeseman, which had a fireplace on its north wall (Fig. 3, Powell 1967: fig. 2). Opposite the curator's office was a similar sized room (see Fig. 3) whose function has not been recorded. The 1894 decision to "transfer the Library into the Lecture-room" (Ann. Rep. 1893-4: 8) suggests it may have been

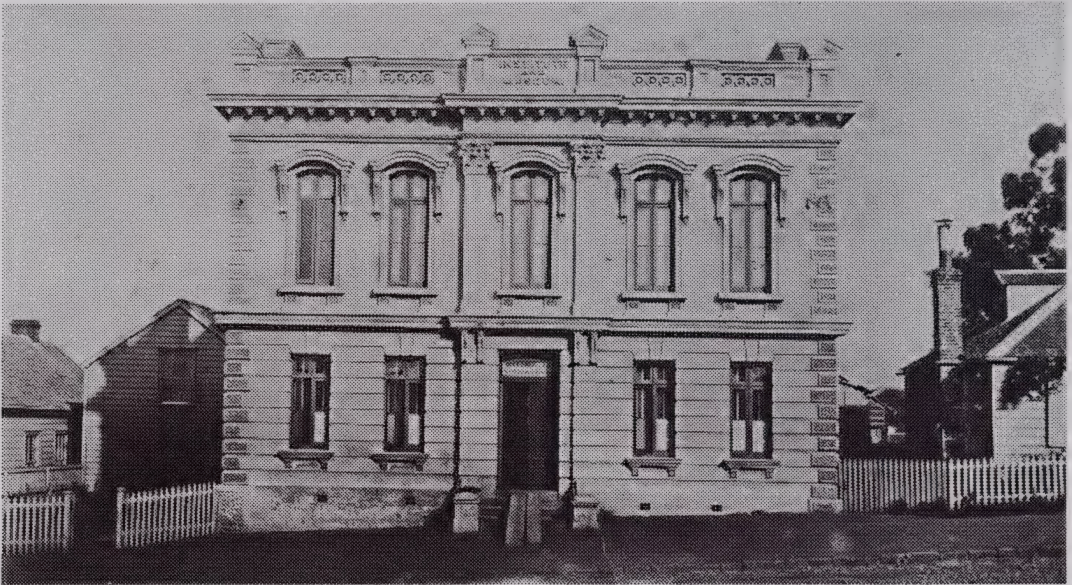


Fig. 2. The Auckland Museum building in Princes Street, completed in May 1876 on the site of the old Post Office. A remnant of the latter survives between the new building and a dwelling which became the caretaker's cottage (far left). To the right is the house purchased by the Institute to provide room for the 1892 south wing or Ethnographic Hall. (Auckland Museum Library, C17017).

an early library. Alternatively, the Library may have been housed in the remaining section of the adjacent old Post Office building. Upstairs, spanning the full width of the west end of the building, was the room originally designated "Lecture-room". It was connected to the west gallery by two doors. There are no known photographs of this room when used for lectures, but three later views (Princes Street Album, Museum Library) record it as a well-stocked library.

Apart from the lecture room, the upper level of the Museum contained a four-sided gallery, with stair-cases at its north-west and south-west corners (Fig. 3). It was supported by columns – seven along the length and four across the width – which were repeated above the gallery level to the upper ceiling. Over these galleries the ceiling was flat, but between them and above the Main Hall it was vaulted and surrounded a deep natural light well. From the outside, an otherwise plain iron roof was relieved only by the central lantern structure. Additional natural lighting was provided by three tall windows at the eastern end of the building (Fig. 14).

In the early days at the new Princes Street building the collections were housed in cases from the "old Museum", most of which were considered both unsuited and inefficient (Ann. Rep. 1881-2: 8). In the late 1870s the displays benefited from the setting up of "skeletons of Dinornis, Rhea, &c." and special attention to the remounting of the "stuffed birds". New additions to the collections included "three magnificent stuffed heads of North American deer" and Pukaki, a "large and ancient Maori carving" (Ann. Rep. 1877-8: 10). The following year "about 300 birds and thirty mammals" were accommodated in a large show-case built along the south side of the Main Hall (Ann. Rep. 1878-9: 10).

PLASTER CASTS FROM ANTIQUITY

This period in the Museum's history was marked by a "truly magnificent donation" by Thomas Russell of plaster casts of antique statuary (Ann. Rep. 1878-9: 8). This collection of 22 full-size figures and 11 busts is discussed in detail, for several reasons. Further to a previously published perspective (Blackley 1988), the Museum's own archive provides details of the placement of the statues and their important part in the development of art education in Auckland. Certain of these statues would still be on public display 122 years later, and so qualify as some of the Museum's longest-serving exhibits.

On 5 August 1878, John Logan Campbell, informed the Council that Thomas Russell had advised him of the shipment (from England) of the antique consignment and asked to arrange the necessary pedestals so that the casts could be put in their "intended positions". "[B]eing aware that the funds of the Institute are not in a state to defray other than ordinary current expenses", Logan Campbell then offered to finance all the requisite "pedestals brackets etc" if entrusted with the placing of the casts in the Museum (Logan Campbell correspondence, Museum Archives). Also on 5 August 1878, Logan Campbell provided the Council with a list of the antique statues and busts on order, and suggested their arrival was the stimulus for the inauguration of a School of Design in Auckland. He noted that "such a school [was] much wanted" but the public was "not so impressed with the necessity" and so it was "still premature to make a move in the direction of erecting a building purely as a School of Art". Logan Campbell therefore proposed an interim solution, offering to pay the salary of an instructor and certain expenses, such as the cost of stools and easels. He suggested that Council could give permission for "copyists" to occupy the necessary space without interfering with the public's access to the Museum (Logan Campbell correspondence, Museum Archives). In a memorandum of understanding Logan Campbell listed eight points relating to the establishment of "a temporary School of Design at the Institute". The Hall of the Museum was to remain open to the public as before, but admission to the Lecture Room was to be restricted to pupils on "Class Days", being Wednesdays and Saturdays. While the public were entitled to "stand before a model & draw", only pupils and students were allowed to introduce stools and easels into the Museum Hall. Logan Campbell also required that no other instructor be awarded such privileges by the Council (Logan Campbell correspondence, Museum Archives).

Logan Campbell envisaged three distinct classes of students: "Copying, Drawing from casts and Figure or statue drawing". He also offered to provide "a small collection ... of minor subjects which will fittingly supplement the grand and imposing display of life sized statues" In addition to class sizes (limited to 15) and operating hours, Logan Campbell specified that in the event of a dispute his decision was to be final (Logan Campbell correspondence, Museum Archives).

In 1879 Logan Campbell personally addressed the Council, and his offer to provide "a competent instructor" and cover expenses in return for the use of the Lecture Room was accepted. His "School of Design" was soon in operation, with 20-30 students, and the results promised "to be in every way satisfactory" (Ann. Rep. 1878-9: 9). The tutor engaged by Logan Campbell was Auckland artist Kennett Watkins, who later painted background scenes for a number of the Museum's natural history displays (Wolfe: 1994 & 1998). Incidentally, one of Watkins' pupils was Miss Rosetta Keesing, who would later become Mrs. Cheeseman, wife of the curator (Powell 1967: 20).

Surviving photographs show the placement of the antique statues within the original Main Hall of the museum at two different periods. Both sets include a giraffe skeleton, presumably the specimen whose arrival was reported in 1880 (Ann. Rep. 1879-80: 9). The later set also

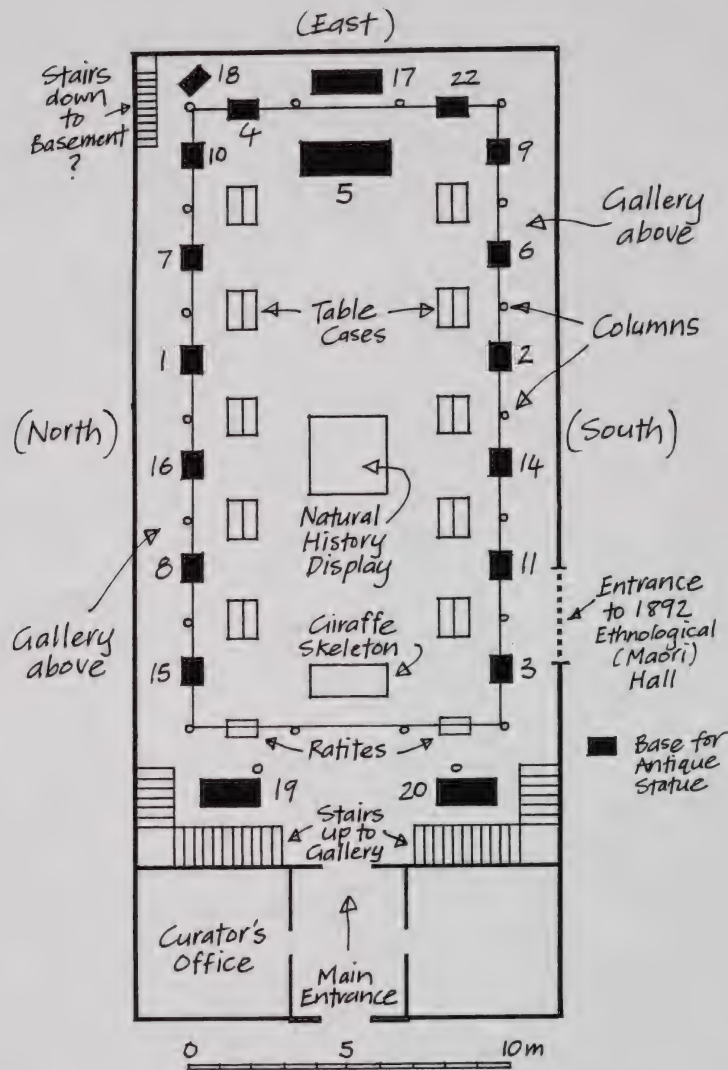


Fig. 3. Reconstruction of ground floor of Auckland Museum, early 1880s. The building is shown here as 100 ft (30.5 m) long by 45 ft (13.7 m) wide, with a 6 ft (1.8 m) wide upper gallery at the north, east and south sides of the Main Hall. At the entrance to the Main Hall proper were stairs up to the gallery, and the antique statues of Theseus (19) and Ilissus (20) to the left and right respectively. In front was the skeleton of a giraffe, flanked by those of ratites. In the centre of the Hall was a large natural history display, and beyond that the largest of the antique statues, Laocoon (5). The other statues were positioned between columns around the Hall, with a ring of table cases in front. Display cases (not shown) also lined the north and south walls of the Main Hall and, progressively, those of the upper gallery. The antique statues are numbered in order according to Logan Campbell's original list: 1. Venus de Medici 2. Venus de Milo 3. Apollo Belvedere 4. Apollino 5. Laocoon 6. Standing Discobolus 7. Discobolus 8. Adonis 9. Germanicus 10. Demosthenes 11. Polyhymnia 12. Euterpe (displayed on west gallery) 13. Young Bacchus (displayed on west gallery) 14. Antinous 15. Diana a la Biche 16. Fighting Gladiator 17. Dying Gladiator 18. Dancing Faun 19. Theseus 20. Ilissus 21. Ganymede (displayed on west gallery) 22. Suppliant Youth.

includes the small pataka, Te Oha, donated by Mr Fenton, installed in the Main Hall in 1885-6 (Ann. Rep. 1885-6: 7, 1886-7: 7). The earlier photographs precede both the display of the Mackelvie paintings on the north gallery in 1881-2, and the installation of cases there for the Mair ethnographic collection in 1891, and must therefore date from the early 1880s. The other set, obviously later on account of growing congestion, date from between 1885-6 and 1892, when Te Oha was relocated in the new extension. In all these photographs the positions of the antique statues remain constant, at the perimeter of the Main Hall and west gallery. The busts either sat on brackets attached to the inside of the gallery at first floor level, facing into the Main Hall, or on pedestals at the west end of the gallery. The position of the statues (Fig. 3) has been determined from photographs, and the names given here correspond to those used by Logan Campbell in his letter of 5 August 1878. Accepted alternatives are also given, where applicable.

In the north-west corner of the hall reclined Theseus (Heracles, Olympos or Dionysus, from east pediment of Parthenon), with Diana a la Biche (Diana Chassereuse, Diana of Ephesus), Adonis, Fighting Gladiator (Borghese Gladiator), Venus de Medici, Discobolus (Discobolus of Myron), Demosthenes and Dancing Faun (Medici Faun) along the north wall (Figs 4,5,6). The largest statue, Laocoon, was logically centred at the eastern end of the hall, opposite the main entrance and in front of Dying Gladiator (Dying Gaul), with Apollino (Little Apollo or Medici Apollo) and Suppliant Youth in the north-east and south-east corners respectively (Figs 6,7). From the south-west corner of the west wall it is possible to identify Ilissus (from west pediment of Parthenon) – to balance the similarly reclining Theseus opposite the main entrance – Apollo



Fig. 4. Main Hall of Auckland Museum, looking towards main entrance, early 1880s. The antique statue on the extreme left is Antinous, with Polyhymnia and Apollo Belvedere to the right. The reclining Ilissus and Theseus are in the left and right corners of the hall, in front of the stairs. Diana a la Biche obscures Theseus, and to her left are Adonis and Fighting Gladiator. The bust of Jupiter looks down on the giraffe skeleton from the gallery. Behind are Young Bacchus (left hand corner) and Euterpe (right hand corner), while Ganymede is obscured by a bust. Two doors on the gallery lead to the Lecture Room, which later also became the Library. (Auckland Museum Library, C56638).

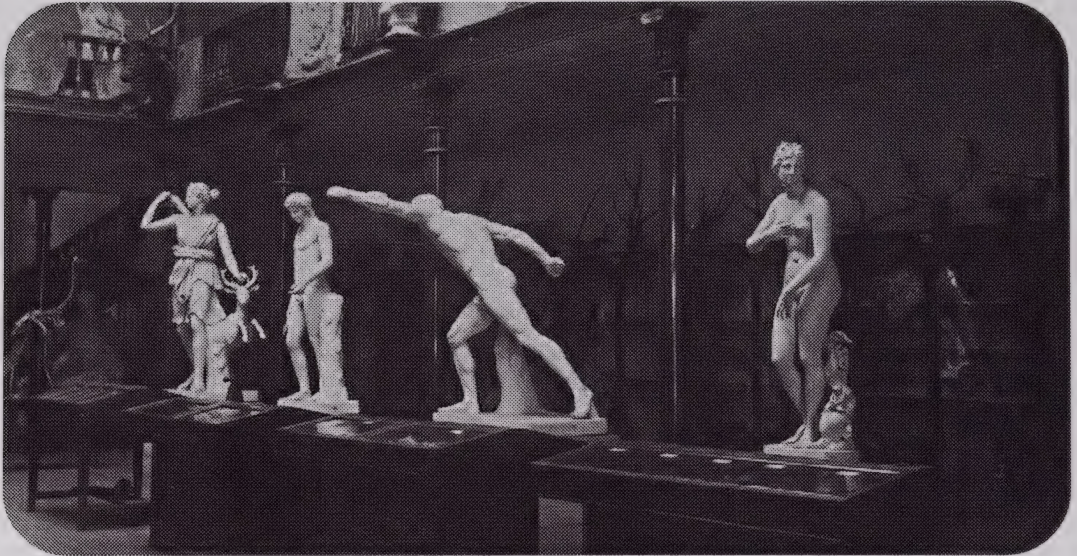


Fig. 5. North-west corner of Main Hall, Auckland Museum, early 1880s. The statues are (from left) Theseus (obscured by ratite skeleton), Diana a la Biche, Adonis, Fighting Gladiator and Venus de Medici. (Auckland Museum Library, C28285).



Fig. 6. North-east corner of Main Hall, Auckland Museum, early 1880s. The statues are (from left) Discobolus, Demosthenes, Dancing Faun (in corner), Apollino and Laocöon. The Dying Gladiator is obscured by Laocöon. What may be a newel post can be seen to the right of Discobolus, suggesting stairs to the basement. The back (east) wall of the hall is a storage area for Maori carvings. (Auckland Museum Library, C28292).

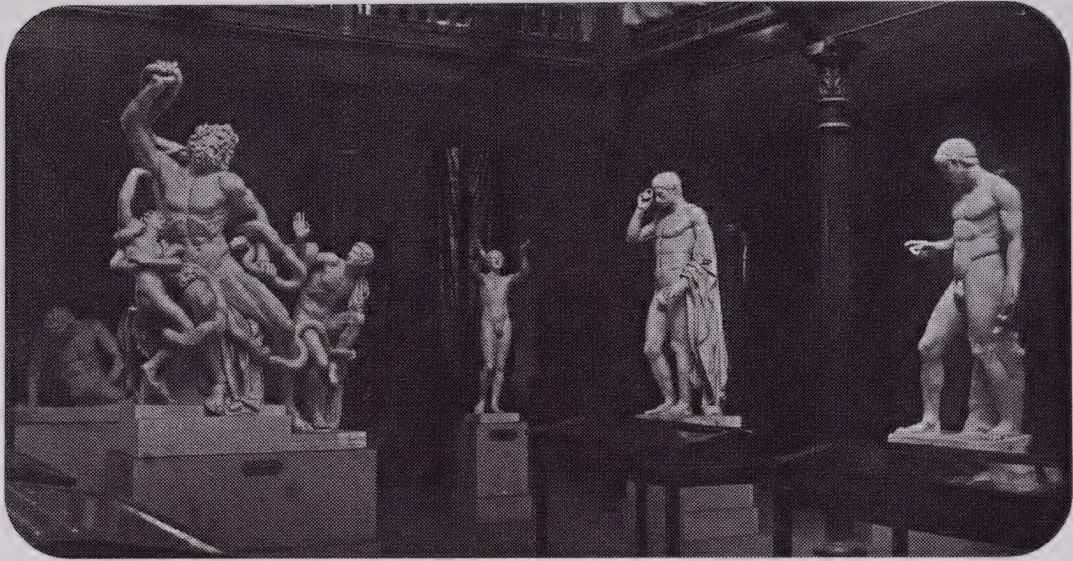


Fig. 7. South-east corner of Main Hall, Auckland Museum, early 1880s. The statues are (from left) Dying Gladiator, Laocoon, Suppliant Youth, Germanicus and Standing Discobolus. The distinctive large Maori carved figure of Pukaki can be seen against the back wall, between Suppliant Youth and Germanicus. (Auckland Museum Library, C28283).-

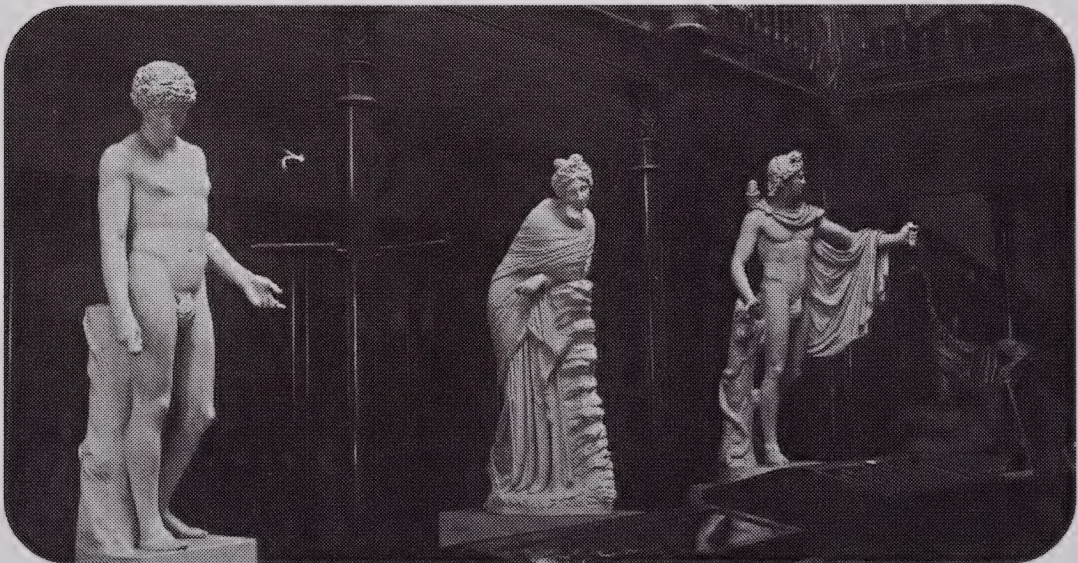


Fig. 8. South-west corner of Main Hall, Auckland Museum, early 1880s. The statues are (from left) Antinous, Polyhymnia, Apollo Belvedere and Ilissus (obscured by ratite skeleton). (Auckland Museum Library, C28289).

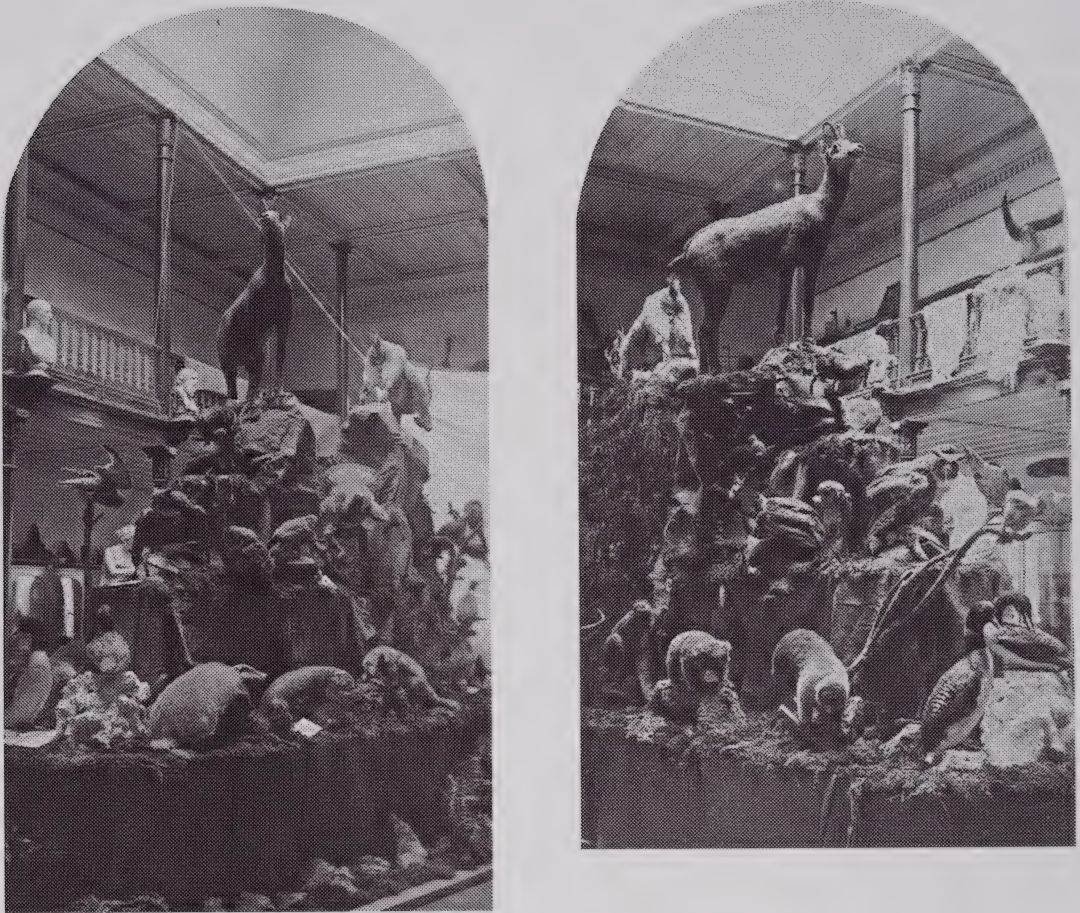


Fig. 9. Natural history display in Main Hall, Auckland Museum, early 1880s. These two views, looking north-east (left) and south-east, show the partly obscured Venus de Medici and Venus de Milo respectively. This display probably includes the alpine birds and mammals received from Geneva c.1880 (Ann. Rep. 1880-1: 8-9). (Auckland Museum Library, C6136 & C28282).

Belvedere, Polyhymnia and Antinous (Capitoline Antinous) (Fig. 4,8). From the south-east corner were Germanicus and Standing Discobolus (labelled as “Discobolus Naucydes”), in that order (Fig. 7).

Centrally located at the western end of the upper gallery outside the Library was Ganymede, with Young Bacchus and Euterpe to his right and left respectively (Fig. 4). The location of Venus de Milo – directly opposite Venus de Medici on the south side of the Main Hall – is given by a pair of photographs of a natural history display (Fig. 9), probably the alpine birds and mammals which had arrived by 1881 (Ann. Rep. 1880-1: 8-9). The antique busts are not so easily identified, although the largest – Jupiter – faced into the Main Hall from the centre of the west gallery (Fig. 4). According to Logan Campbell’s original list, the others were Caesar, Juno, Homer, Socrates, Seneca, Ajax, Plato, Augustus, Clytie and Ariadne.

The plaster copies of “the unequalled productions of ancient Greece and Rome” proved an

instant drawcard, and took credit for increased visitor numbers to the Museum. A full year after their arrival, public interest continued “without abatement” (Ann. Rep. 1878-9: 8). They afforded “a real basis for Art education” and granted “a means of rational enjoyment to all lovers of the beautiful”. Logan Campbell’s intended “School of Design” had materialised as The Free School of Art; it now had 15-20 regular students and continued to enjoy “encouraging” progress (Ann. Rep. 1878-9: 9).

BENEFACTORS AND BEQUESTS

The Council’s early aim to establish “a real and solid knowledge of Art in Auckland” (Ann. Rep. 1881-2: 7) was assisted by another local businessman and benefactor, James Tannock Mackelvie, in 1881-2. “Two magnificent paintings” – *The Spirit of Justice* by Daniel Maclise, and a work by “eminent German artist” Baron Tiesenhausen – were the first of several gifts, placed in the Museum until such time as “a building more especially devoted to Art and Antiquity should be erected in Auckland” (Ann. Rep. 1881-2: 7). The Mackelvie collection of paintings and “other art treasures” occupied the north gallery above the Main Hall. Maclise had been described by a contemporary English painter William Powell Frith as “out and away the greatest artist that ever lived” (Chilvers & Osborne 1988: 304). Therefore, thanks to the generosity of Messrs Russell and Mackelvie the Auckland Museum could claim the best of both worlds – ancient and modern. *The Spirit of Justice* was an oil version of a fresco Maclise produced for the House of Lords, and the identity of the other “magnificent” painting received in 1881 was *Fort Keruba, Coast of Esthland, Baltic Sea, Destroyed by the British 1854*, by Baron Paul Freiherr Tiesenhausen. Coincidentally, in 1999 it was on display in what had been the second home of the Auckland Museum, the Northern Club in Princes Street.

When the Auckland City Art Gallery opened in 1888, it relieved the Auckland Museum of the paintings associated with the Mackelvie collections, and three more from another benefactor, Sir George Grey (Ann. Rep. 1883-4: 8). This allowed the installation of new cases on the north gallery in 1891 for the temporary accommodation of a collection of ethnographic material, deposited by Gilbert Mair in 1890 and purchased by the Museum in 1901 (Ann. Rep. 1890-1: 8, 1891-2: 7, 1901-2: 7).

The early 1880s was a period of growth for the natural history displays, commencing with the arrival of a series of alpine birds and animals from Geneva, skeletons of vertebrates from the Royal College of Surgeons, and a collection of rocks from London (Ann. Rep. 1880-1: 8-9). The itinerant Austrian collector, explorer and taxidermist Andreas Reischek was employed on a temporary basis to set up “a large proportion” of the Museum’s growing stock of skins (Ann. Rep. 1880-1: 9). Foreign and New Zealand shell displays also benefited at this time from a new table-case along the whole length of the south gallery in the Main Hall, while a collection of humming birds was presented by the appropriately named Dr Finsch (Ann. Rep. 1881-2: 7).

By 1882 there were already problems with the six year old building and its operating budget. Council recognised that one of the “many serious and growing disadvantages” of an inadequate income was the lack of suitable cases and fittings for exhibition and storage. Apart from some recent improvements, “the whole of the fittings require[d] alteration or renovation” (Ann. Rep. 1881-2: 8). Relief arrived some three years later in the form of the Costley bequest, enabling the installation of “excellent cases, of uniform plan” throughout the Museum. This major refurbishment required the closure of the building for a long period, and it reopened with another *conversazione*, on 21 November 1884 (Ann. Rep. 1884-5: 7). With an eye to the future, the Council applied £2,500 to the purchase of freehold property adjoining the southern boundary of the Museum (Ann. Rep. 1884-5: 5).

For cultural reasons, this image has been removed.
Please contact Auckland Museum for more information.

Fig. 10. Main Hall of Auckland Museum at Princes Street, showing the small pataka, Te Oha, installed about 1885. The centre of the hall is now occupied by larger table display cases, probably those made possible by the Costley bequest (Ann. Rep. 1884-5: 7). The Venus de Milo can be seen to the right of the pataka front. (Auckland Museum Library, C42385).

The mid-1880s saw sizable additions to the Museum's Maori collection in the form of a pataka (Fig. 10) and war canoe. The former was placed in the entrance hall or Main Hall in the company of "miscellaneous Maori carvings, formerly scattered in various parts of the Museum" (Ann. Rep. 1886-7: 6). For a period it kept the company of skeletons, antique statues, specimen jars and table-cases, in what was described as an "orderly but rather juxtaposed collection" (Powell 1967: 17).

The war canoe, Te Toki a Tapiri, arrived at the Museum in 1885 and was placed in an annexe erected at the south side of the building and renovated "in accordance with old Maori style" (Ann. Rep. 1885-6: 7, 1886-7: 7). The only surviving image of this interim home for the war canoe may be an aerial view of Auckland lithographed in 1886 (Fig. 11). A lean-to structure is seen along the south face of the Museum: at approximately 30.5 m (100 ft.) long it could have provided for the storage and presumably renovation of the 24.5 m (80 ft) vessel.

Significant natural history display developments during the 1880s included the installation of habitat groups of tuatara and kea (Ann. Rep. 1886-7: 6). But the need to enlarge the Museum was becoming increasingly apparent: it was now impossible to classify and arrange the collections. The general appearance of the institution and its educational value suffered from "the fact that the most incongruous objects have of necessity to be exhibited in juxtaposition". Meanwhile,



Fig. 11. Detail of an aerial view of Auckland, compiled and drawn by George Treacy Stevens, and lithographed at the *Evening Star* office, 1886. The Auckland Museum, on the corner of Princes Street and Eden Crescent, is near the centre of the picture. Along the south wall of the Museum is a low structure, probably the annexe erected to accommodate the recently arrived war canoe, Te Toki a Tapiri (Ann. Rep. 1885-6: 7, 1886-7: 7). (Auckland Museum Library, C56636).

the wooden buildings on the corner of Princes Street and Eden Crescent – presumably the caretaker's cottage and what remained of the old Post Office – were leased to the University College (Ann. Rep. 1886-7: 7-8).

In December 1889, after 11 years of operation, Logan Campbell's School of Art closed. It was eclipsed by a similar and well-endowed school (now the University of Auckland Elam School of Fine Art) allowed for by the will of the late Dr Elam (Ann. Rep. 1889-90: 9). Meanwhile, the statues remained in the Main Hall where they would soon be viewed as a bar to progress. Despite the need for enlargement, some progress was still possible inside the Museum. New cases were installed on the floor of the Main Hall for foreign and New Zealand shells, thereby liberating table-cases on the north gallery for New Zealand minerals, ores and rock specimens (Ann. Rep. 1887-8: 7, 1888-9: 8). But by 1891, when the ethnology collection was

rearranged and relabelled and the centre of the Main Hall taken up by a show case of “Bornean Mammals” (Ann. Rep. 1888-9: 7, 1890-1: 7), the enlargement of the Museum could be postponed no longer (Ann. Rep. 1891-2: 6-8).

1892-1896: FIRST ADDITION

On 29 October 1892 the Governor of New Zealand, Lord Glasgow, formally opened Auckland Museum’s long-awaited addition (Figs 12-14). The Council went into overdraft to finance the new hall, 100 ft long and 50 ft wide (Ann. Rep. 1891-2: 6), designed by architect Edward Bartley. Built of brick, with a concrete floor and roofed with iron and glass, it was “practically fireproof”. It was placed on the south side of the main building, parallel to and set back slightly from Princes Street (Fig. 12). The cost was £1,074 17s 6d which did not include show-cases

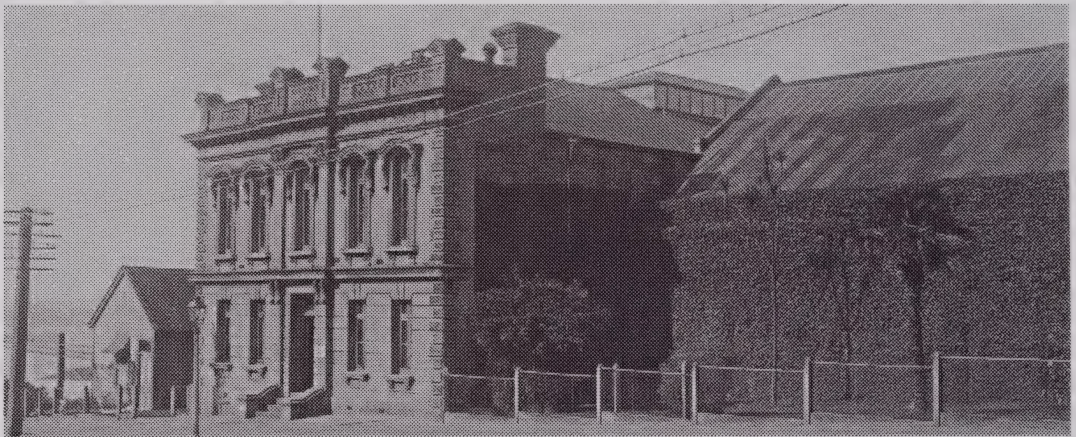


Fig. 12. Auckland Museum in Princes Street, showing the south wing (or Ethnological or Maori Hall) to the right, completed in 1892, and the caretaker’s cottage to the left. Photographed 15 August 1917 by H. Winkelmann. (Auckland Museum Library, C23825).

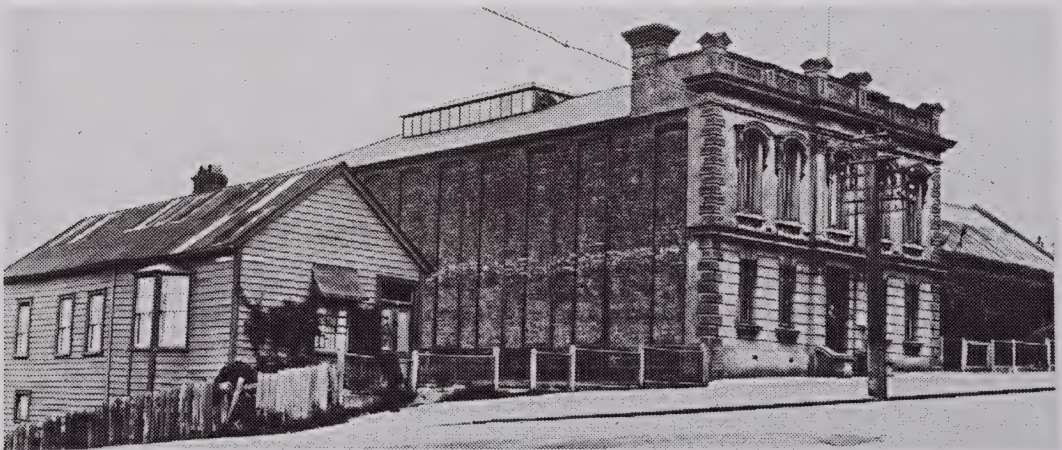


Fig. 13. Auckland Museum in Princes Street, showing the caretaker’s cottage to the left, and the south wing (or Ethnological or Maori Hall) to the right. (Auckland Museum Library, C6122).



Fig. 14. Auckland Museum in Princes Street, viewed from the south-east, showing the Ethnological (Maori) Hall (arrowed) added in 1892. (Auckland Museum Library, C56639).

(“always an expensive item in Museums”), gas fittings, the renovation of the war canoe, and the erection of the small pataka, Te Oha (Ann. Rep. 1891-2: 8, 1892-3: 7).

The new hall was intended for ethnological collections, particularly those “illustrating the habits and mode of life of the Maori race.” Many of the large exhibits which had necessarily been scattered throughout the old building were now brought together. The main building was thereby freed from “a mass of heterogeneous articles” and the Maori collection – “by far the most complete in the colony” – was now “suitably displayed and exhibited” (Fig. 15). To this end, all specimens in show-cases were mounted on suitable stands, positioned for convenient viewing and provided with “a full descriptive printed label” (Ann. Rep. 1892-3: 7-8).

Access to the new Ethnological Hall was through an opening on the southern side of the original building (Fig. 23). From here the visitor faced the right hand side of the small pataka, the prow of the war canoe, and the front of the large pataka, Te Puawai o Te Arawa (Fig. 16). Originally from Maketu, Bay of Plenty, the latter had been dismantled and shipped to Auckland and installed at the south end of the new hall about 1894 (Ann. Rep. 1894-5: 7).

The relocation of the ethnological material had almost immediate benefits for the natural history collections back in the Main Hall. By 1894 the mammals and foreign birds had been “entirely re-arranged” and “considerable progress had been made towards supplying the chief sub-divisions and families with printed descriptive labels, accompanied with maps showing their geographical distribution”. Also, a special show-case was set up for the Museum’s collection of moa bones (Ann. Rep. 1893-4: 7), while the foreign bird, mineralogical and New Zealand fossil collections were rearranged (Ann. Rep. 1894-5: 8).

In 1895 Auckland Museum is believed to have received one of its most famous visitors, the French artist Paul Gauguin, en route from Sydney to Tahiti. Although no signed visitors’ book survives – as in the case of the Auckland Art Gallery – a small number of drawings in Gauguin’s “Auckland Sketchbook” indicate that he studied Maori artefacts on display at Princes Street.

For cultural reasons, these images have been removed.
Please contact Auckland Museum for more information.

Fig. 15. The war canoe Te Toki a Tapiri along the east wall of the Ethnological or Maori Hall, opened in 1892. This view is before the addition of the Statue Hall (to the south-east wall) in 1897. At the stern of the canoe is the large carved figure of Pukaki, in the Auckland Museum collection since 1877. (Auckland Museum Library, 4693).

Fig. 16. View towards the south-east corner of the 1892 Ethnological Hall. The large pataka, Te Puawai o Te Arawa, was installed in 1894, while the smaller Te Oha has been relocated from the Main Hall. (Auckland Museum Library, B393).

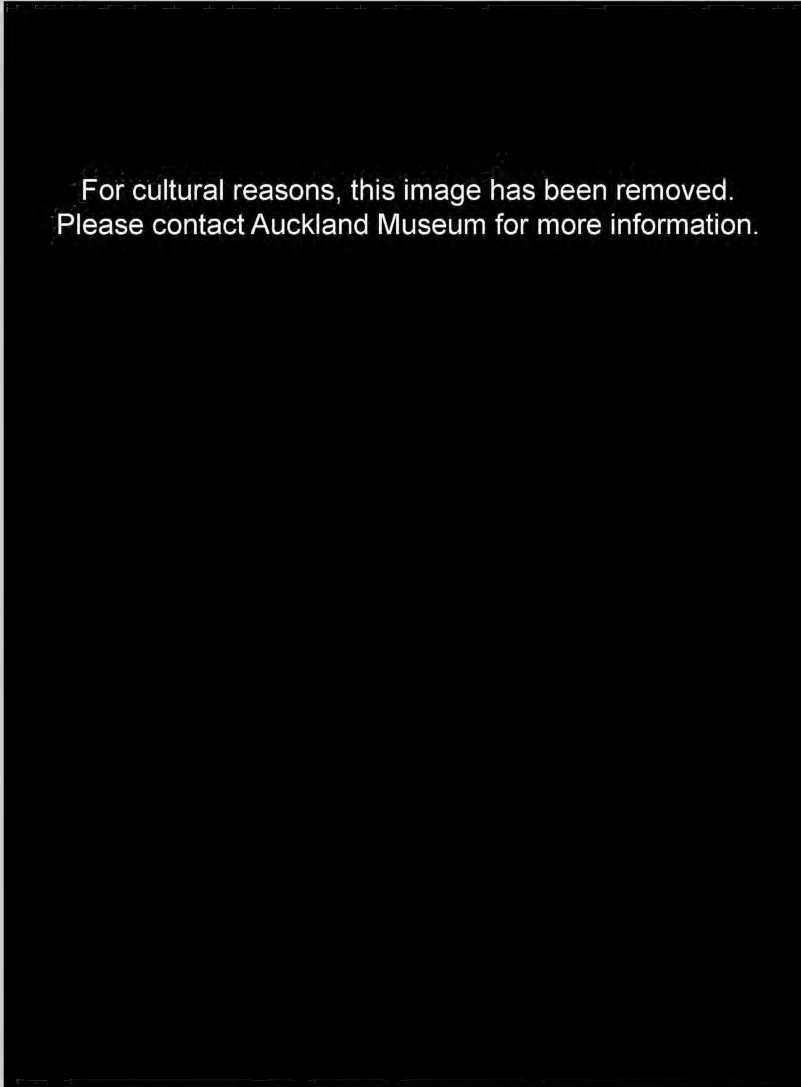


Fig. 17. The “incongruous appearance” of the Auckland Museum as seen by the *New Zealand Observer and Free Lance* (6 January 1894), showing a now rare student of the antique, and a giraffe skeleton mistaken for a moa.

Clearly identifiable among these is the collection of carved boxes and bowls then recently donated to the Museum by Gilbert Mair. Gauguin’s sketchbook includes a drawing of an unidentified Maori carved face, the reclining sternpost figure on Te Toki a Tapiri, and what may be the lower legs of the giraffe skeleton then standing in the Main Hall (Nicholson 1995). At the time of Gauguin’s visit it seems likely that the Mair collection had been transferred from its previous location, on the north gallery above the Main Hall to the recently opened Ethnological or Maori Hall (Ann. Rep. 1892-3: 7-8).

In 1897 the Council once again reflected on the perennial problem of space. The centre of the Main Hall still contained antique statuary, but this “admirable” collection was now considered

out of place, “surrounded by stuffed birds and animals”. Its use by art students had become greatly limited, and its location now thwarted the “extension and proper arrangement of the natural history department”. The solution to the “incongruous appearance” of the hall was to move the statue collection, and so Mr. Bartley’s services were sought once again (Ann. Rep. 1896-7: 7). Meanwhile, the crowded state of the Museum and the waning popularity of antique statuary provided inspiration for a local cartoonist (Fig. 17).

1897-1904: THE STATUE HALL

On 19 October 1897 Auckland Museum opened the second extension to its original Princes Street building. The new hall was 50 ft (15.2 m) square and adjoined the eastern side of the Ethnological Hall, to which it was connected by an archway (Figs 18, 19). It was of brick, with concrete floor and iron and glass roof (Ann. Rep. 1897-8: 7) and the walls were treated in a “deep Pompeian red, forming a very effective background for the statues.” (Fig. 20). The latter were now “well placed and well lighted” and each supplied with a printed label “for the convenience of visitors” (Ann. Rep. 1897-8: 7, 1898-9: 8). The installation of a moveable platform and “other necessary conveniences” allowed for the new hall’s additional function, the accommodation of Institute meetings too large for the present lecture room, presumably the Library in the main building (Ann. Rep. 1896-7: 7).

With the transfer of the statues to the new hall the Council was able to plan a long-term

For cultural reasons, this image has been removed.
Please contact Auckland Museum for more information.

Fig. 18. War canoe Te Toki a Tapiri along east wall of Ethnological or Maori Hall. Compared to the earlier view (Fig. 15), this shows the arched entrance to the Statue Hall which opened in 1897 and necessitated the removal of a section of display cases along the east wall. This photograph predates the installation of the meeting house Rangitihī, in 1905. The Pukeroa gateway is displayed near the stern of the canoe. (Auckland Museum Library, Josiah Martin 4693).

For cultural reasons, this image has been removed.
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Fig. 19. Large carved figure from Tolaga Bay (accessioned in 1899) displayed at entrance to Statue Hall, off Maori Hall. To the left is the reclining figure of Theseus. (Auckland Museum Library, B655).

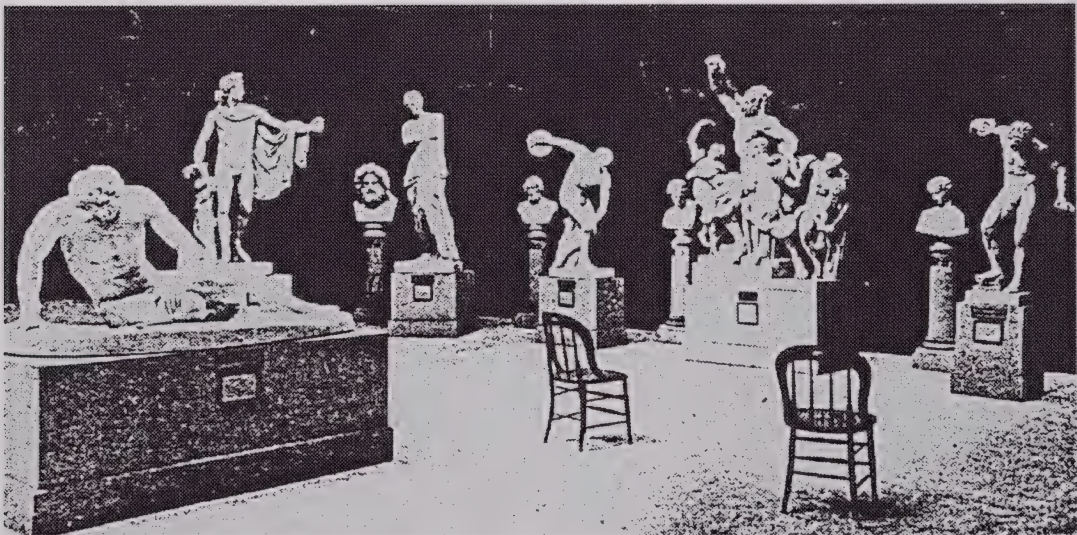


Fig. 20. The interior of the Statue Hall, completed in 1897. The statues are (from left): Dying Gladiator, Apollo Belvedere, bust of Jupiter, Venus de Milo, bust, Discobolus, bust, Laocoon, bust, and Dancing Faun. From photocopy of photograph, present location unknown.

project; the positioning of groups of larger animals in new cases in the Main Hall. Elsewhere in the building, mineral displays were installed in a set of ten wall-cases on the south side of the gallery and the whole of the Maori collection was “re-arranged and re-numbered” (Ann. Rep. 1898-9: 8-9). Later, it was the turn of the shells and New Zealand birds to be refurbished (Ann. Rep. 1900-1: 7-8), and the purchase of the Mair Collection prompted a further rearrangement of “the whole Maori Collection” (Ann. Rep. 1901-2: 7, 1902-3: 7).

Further to the few surviving photographs, understanding the layout of the Museum’s displays at the end of the 19th century is assisted by an entry in the *Cyclopaedia of New Zealand* (Anon. 1902). The Maori collection was described as unrivalled in the Colony, and particular mention was made of the carved boxes and bowls, these exceeding all other examples of Maori carving for their “originality of design and fineness of execution”. These were probably the bowls observed by Gauguin, and located on the east wall adjacent to the prow of the war canoe.

The *Cyclopaedia* records that the ground floor of the Main Hall was home to a large case of apes and monkeys, and desk cases of shells, both local and foreign. Mammals were found in wall cases on the south side, with over 600 species of foreign birds on the north side and east end. Up on the gallery, a very complete collection of New Zealand birds was found on the north side, a case of moa and other extinct New Zealand birds on the west, with fish at the east. Rocks and fossils filled wall cases to the south, and desk cases of minerals surrounded the whole gallery.

1905-1929: GROWING CONGESTION

RANGITIHI

In 1901 the Council purchased the carved Maori house Rangitihī, which originally stood at Taheke on the northern shores of Lake Rotoiti (Ann. Rep. 1901-2: 8). Plans were announced for the only possible location for the house – 60 ft (18.3 m) long by 25 ft (7.6 m) wide – in a 50 ft (15.2 m) by 50 ft square annexe to be erected on the eastern side of the Maori Hall, occupying the vacant space between the Statue and Main Halls (Ann. Rep. 1903-4: 7). The estimated cost was considerable and the matter was put to a sub-committee. Two years later an application for a government subsidy was successful, and building could commence (Ann. Rep. 1903-4: 7). After a series of financial and other complications – including the destruction by fire of the reed-work panels being prepared at Rotorua (Ann. Rep. 1905-6: 7) – the house was opened for viewing in the completed hall (Fig. 21).

This development also had implications for existing displays, necessitating the dismantling of a large portion of the glass showcases on the east side of the Maori Hall, primarily to provide access to the new hall. This led to yet another total rearrangement, and also required the removal of almost all the foreign anthropological collections (Ann. Rep. 1904-5: 8). The plan was to exhibit the latter in the half of the extension not occupied by Rangitihī (Ann. Rep. 1904-5: 7), and so by 1906 a selection of Polynesian ethnographic material went on display in this new space (Ann. Rep. 1905-6: 8). With the installation of Rangitihī now complete the Museum could claim “the most perfect example of its kind attached to any Museum”. Further, it was “the one in which most care has been taken to preserve a strict agreement with Maori style” (Ann. Rep. 1906-7: 8).

Because of its length, the porch of Rangitihī extended some 10 ft (3 m) beyond its purpose built gallery. It faced west into the Maori Hall – towards the starboard prow of the war canoe. Large carved structures now sat on three sides of the hall.

For cultural reasons, this image has been removed.
Please contact Auckland Museum for more information.

Fig. 21. The meeting house Rangitihi, installed in the Maori Hall in 1905. The large carved figure of Pukaki is now located (see earlier position in Fig. 15) near the entrance to what was originally the Statue Hall, and after 1917 housed the Grey Collection (Ann. Rep. 1916-7: 9). (Auckland Museum Library, 17508).

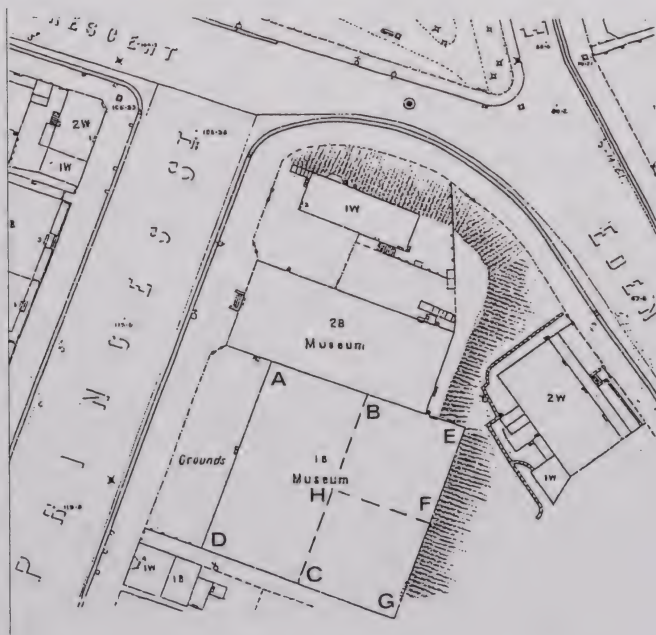


Fig. 22. The full extent of the Auckland Museum building in Princes Street, as indicated on the 1908 Auckland Gas Company plan. The 1892 Ethnological or Maori Hall is shown as ABCD, the 1897 Statue Hall as HFGC, and the 1905 extension to accommodate Rangitihi and (initially) Polynesian ethnographic material as BEFH. (Auckland Museum Library, C56635).

With the completion of the infill gallery for Rangitihī and, subsequently, Polynesian ethnography and (in 1916) minerals, the Auckland Museum at Princes Street had reached its maximum size (Fig. 22). It had now been extended significantly on three occasions, and grown more than three-fold in size to some 14,500 ft² (1350 m²).

A HALL FOR MAMMALS

By 1905 the eight year old plan to devote the Main Hall to displays of larger mammals was about to be realised (Ann. Rep. 1898-9: 8). The first of the intended groups – a pair of lions with four cubs – had arrived (Ann. Rep. 1904-5: 8), followed by a pair of tigers and a leopard (Ann. Rep. 1905-6: 7). A polar bear and three musk oxen followed, forming “a very attractive addition” to the centre of the hall (Ann. Rep. 1906-7: 9), and a group of South African animals later occupied the eastern end (Ann. Rep. 1907-8: 8). In addition, the foreign vertebrates in the Main Hall were thoroughly overhauled, and the Museum received a large plate-glass showcase containing 35 birds and mammals, mainly from Canada (Ann. Rep. 1905-6: 8). There were also developments upstairs: shelving and wire guards were installed between the pillars on the gallery for the safety of the alcoholic specimens (Ann. Rep. 1906-7: 9). The latter were shortly to be joined by foreign shells, previously displayed on the ground floor of the Main Hall (Ann. Rep. 1908-9: 7).

Despite the recent extensions, other departments of the Museum were desperately short of space. There was concern that the need for “transverse presses” (double-sided shelving) in the Library would prevent the use of that room for meetings of the Institute (Ann. Rep. 1904-5: 9). Another function for the Library became apparent some two decades later when the south-west corner was taken over for mosquito research, under the direction of Gilbert Archey (Powell 1967: Fig. 21).

At least a “properly equipped workroom”, which had been planned for a few years previously was now under construction (Ann. Rep. 1904-5: 7, 1907-8: 7). Measuring 50 ft (15.2 m) by 30 ft (9.1 m), it was “very conveniently placed” in the basement beneath Rangitihī (Ann. Rep. 1908-9: 7, Gill 2000: fig. 3). Photographs in the Princes Street Album show the multiple uses of this spaces, filled with cupboards, crates and specimens. This record does not include one of the Museum’s largest and most significant artefacts, the goddess figure Kave, from Nukuoro, Caroline Islands. This “wooden idol” was accessioned in 1878 but apparently remained hidden from public gaze until its inclusion in a special exhibition in 1962 (Wolfe 1993).

There may have already been a basement space in the original 1876 building. Photographs of the antique statues in the north-east corner show a newel post and possible balustrade, suggesting a staircase (Fig. 6), and exterior views of the eastern end of the Museum indicate the potential for basement development on the sloping site (Fig. 27). Nevertheless, by 1917 the workroom beneath Rangitihī was considered “badly lighted and insufficiently ventilated, and so damp that, with the exception of minerals, no specimens can be stored therein without grave risk of injury” (Cheeseman 1917: 4).

In a burst of housekeeping in 1909-10, all the birds and mammals – both New Zealand and foreign – were “thoroughly cleaned and renovated, and remounted in a more modern style” (Ann. Rep. 1909-10: 8). By now the Museum had appointed its own taxidermist, or “preparator of specimens”, Mr. L.T. Griffin. One of his first duties was maintenance of the Statue Hall (Ann. Rep. 1908-9: 8). The plaster casts were distempered, the walls retinted and a barrier erected to keep the statues out of reach of the public (Ann. Rep. 1909-10: 8). Shortly afterwards Griffin completed 68 “carefully mounted and painted from life” New Zealand food-fishes, and casts of the tuatara and other New Zealand reptiles (Ann. Rep. 1910-11: 7).

The Auckland Museum began the second decade of the century on a positive note. In the 1911-12 year it received 79,059 visitors, an increase of 3,705 for the previous year (Ann. Rep. 1911-12: 7). As was then the practice, the Museum was open from 10 am to 5 pm on weekdays, from 2 pm to 5 pm on Sundays, and closed for 10 days during the year for “the usual annual cleaning and re-arrangement”.

This period also saw some major additions to the collection, including the “large and beautiful” Dudley collection of Japanese articles, and the figure-head of HMS *Virago*, presented by the Admiralty (Ann. Rep. 1911-12: 8). But the most important new accession was undoubtedly the series of “ancient historic carvings from the East Coast district”, once part of a pataka erected at Te Kaha about 1780 (Ann. Rep. 1911-12: 9). In 1900 these carvings were obtained from the Maori owners by Mr Spencer, and later purchased by the Museum. Carved before the introduction of iron tools, these were “remarkably good examples of the best period of Maori workmanship”, and were “probably unequalled in the Dominion”. They were displayed at the north end of the Maori Hall (Fig. 23).

Because the purchase price of the Te Kaha carvings – £425 – was beyond the Museum’s means, it decided to appeal to the citizens of Auckland for assistance. Taking advantage of this opportunity, it sought additional funds – £700 in total – to cover another major initiative, a planned display of flightless birds which included a restoration of a moa (Ann. Rep. 1911-12: 9). In the event, £681 was subscribed, which enabled the Museum’s preparator of specimens, Mr Griffin, to proceed with these projects (Ann. Rep. 1912-3: 6). His skills were appreciated

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Fig. 23. View towards Main Hall at north end of Maori Hall. The Te Kaha carvings, which came into the Museum in 1911, are displayed at the north end of the Hall, and on the extreme right is the entrance to the 1905 addition. (Auckland Museum Library, B10993).

by 550 visitors to a conversazione, on 8 October 1913, when the main attraction was a display of flightless birds and restoration of the largest species of moa, in the centre of the Main Hall. Such was the public's fascination for these subjects that the Museum recorded its greatest attendance for one day – 1,329 – on Sunday 12 October. Further ornithological progress included a group of birds of paradise, “an unusually handsome and attractive exhibit” (Ann. Rep. 1912-3: 8-9). Also, new habitats illustrated the common shag, spotted shag and the North Island kiwi (Ann. Rep. 1912-3: 8, 1914-5: 8, 1915-6: 10), with backgrounds to all three displays painted by Kennett Watkins.


By 1912 the Museum was running out of room again. To provide for new acquisitions “large numbers of specimens” had to be withdrawn from exhibition and packed away. The collection of New Zealand food-fishes, for example, had been shown at the expense of “hundreds of rocks and minerals” (Ann. Rep. 1911-2: 10). The Museum desperately needed “an enlargement of no small size” (Ann. Rep. 1912-3: 11) and in every department “no improvement of note [could] be made until more room is available”. In particular this situation affected the “appearance and usefulness” of the Maori collection (Ann. Rep. 1913-4: 12), and improvements began with new displays on fishing and greenstone (Ann. Rep. 1914-5: 10).

A rather different perspective is provided by *The Auckland Guide* of 1913. Auckland Museum was the first mentioned of the city's public buildings and institutions, and although it could boast “no proud architecture” it was “the humble home of Maori treasures ... not equalled in the world”. In this “sanctuary”, both antiquarian and layman could “find the answer to much that would otherwise be unsolvable”. Pandering to current notions of Maori culture, the guide described “old-time” and “racial relics” that illustrated the development of Maori art “down the dim centuries of primevalism”. In addition the Museum's “conchological and piscatorial” exhibits were singled out, as was its recently unveiled reconstruction of a moa.

Something of a peer review on the state of Auckland Museum was published in 1913 by the Director of the Bernice Pauahi Bishop Museum, Honolulu (Brigham 1913). During an eight month “Journey Around the World to Study Matters Relating to Museums”, William T. Brigham inspected several such institutions in New Zealand. Of Auckland's he reported that the “whole arrangement” had improved since his previous visit, 25 years earlier. It was, he claimed, “hard to get enough” of this one, and after his final visit he retired with Thomas Cheeseman to the nearby Northern Club for lunch. Brigham's report includes two views of the Museum's “canoe hall”; one showing an unbroken line of display cases down the east wall of the Maori Hall and therefore predating the installation of Rangitihi (c. 1905), and the other showing the war canoe angled to accommodate the now installed and protruding house. This pair of photographs confirms the many changes within the Museum during this period, and the remarkably nomadic nature of certain Maori carvings.

THE GREY COLLECTION

In 1914 the Statue Hall was seen as a temporary solution to the Museum's ongoing shortage of space. The recent growth of its Maori section had suggested the Museum as logical home for all ethnographic collections in the city, in particular the George Grey Collection of “Maori antiquities and foreign ethnological articles” in the Art Gallery (Ann. Rep. 1916-7: 9). Thus the decision was made to transfer the latter to Princes Street, to replace the Russell Collection in the Statue Hall. An agreement with the City Council required the Maori items in the Grey Collection to be displayed separately from the Museum's own Maori material. The presentation of both collections – many of which had not been previously exhibited – needed new cases and fittings, and opened to the public on 17 April 1917 (Ann. Rep. 1916-7: 9, Figs 24-26). But it



For cultural reasons, these images have been removed.
Please contact Auckland Museum for more information.

Fig. 24. The carved figure of Pukaki stands at the entrance to the 1905 addition to the Maori Hall. Previously known as the Statue Hall, in 1917 this gallery became the new home for the Grey Collection. (Auckland Museum Library, 14813).

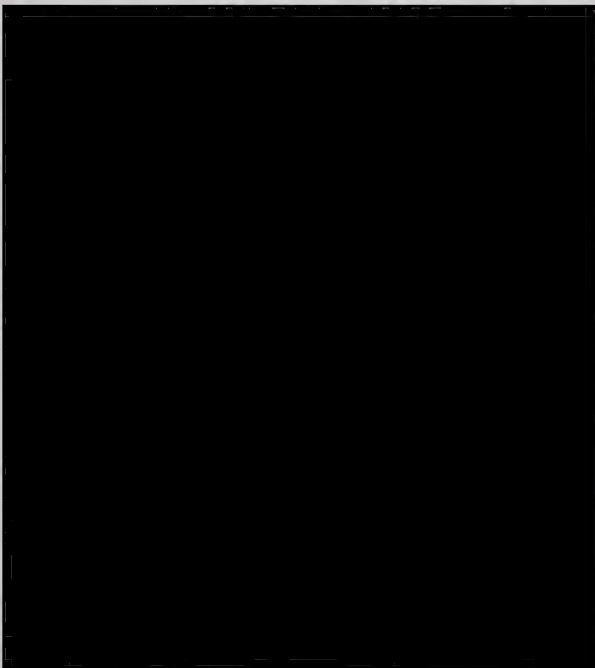


Fig. 25. Opposite view to Fig. 24, looking west into the Maori Hall from the Grey Collection gallery. This view shows sections of the large pataka Te Puawai o Te Arawa and the war canoe. (Auckland Museum Library, C56629).

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Please contact Auckland Museum for more information.

Fig. 26. Panoramas of the south (upper) and north (lower) walls of the Grey Collection Gallery. A section of the large pataka Te Puawai o Te Arawa is visible through the entrance on the west wall (lower left). (Auckland Museum Library, top (from left): C56632 & C56633, bottom (from left): C56631 & 13313).

was several months before “the minor details of the labelling etc. were completed” (Ann. Rep. 1915-6: 8, 1916-7: 9).

Within the 1905 extension there was a space beside Rangitihi, approximately 50 ft (15.2 m) long by 25 ft (7.6 m) wide. Previously this held a portion of the foreign ethnography collection, and was now converted into a mineral room, opening on 4 December 1916 (Ann. Rep. 1916-7: 9). This enabled the gallery of the Main Hall to be reserved entirely for “representatives of the New Zealand fauna – birds, fishes, reptiles, shells and other invertebrata” (Ann. Rep. 1915-6: 8). To this end, the table-cases on the south side of the gallery were ear-marked for New Zealand shells (Ann. Rep. 1917-8: 8).

The arrangement between the Auckland Institute and Museum Trust Board and the City of Auckland concerning the Grey and Russell Collections had first been suggested to the Council (of the Institute) on 22 February 1893 by John Logan Campbell (Logan Campbell correspondence, Museum Archives). He, and 40 appended signatories, felt the statues were out of place in the Museum and that the Art Gallery was “a more fitting repository”. The same gentlemen also wrote to the City Council suggesting that the Grey Collection was inadequately housed in the latter institution (Logan Campbell correspondence, Museum Archives). Twenty-

two years later, on 2 December 1915, an agreement was reached. A schedule of “Maori Articles and Other Specimens” constituting the Grey Collection listed 507 items, ranging from the carved front of a pataka to two slabs of moa footprints (Grey Collection file, Museum). In exchange, a second schedule listed the Russell Collection as 20 statues. Apollino and Demosthenes from the original list were now absent, the former having been knocked over and smashed beyond repair by children (*New Zealand Herald* 11 Nov. 2000: A23). Numerically speaking there was still a full complement of 11 busts, although the original Ariadne had been renamed – or replaced by – “Barbarian” (Logan Campbell correspondence, Museum Archives).

The period 1915-1918 saw some particularly large additions to the collection, most notably the 21 ft (6.4 m) carved gateway from Lake Okataina (Ann. Rep. 1915-6: 9) and three full-size Pacific canoes (Ann. Rep. 1916-7: 11, 1917-8: 9). Also, a larger part of the Maori Hall was rearranged, with new cases for weapons, musical instruments and smaller “stone and bone articles” (Ann. Rep. 1917-8: 8) while the larger carvings on the eastern wall of the Hall were redisplayed on a framework erected above the existing cases. Similar improvements also were planned for the opposite side of the Hall (Ann. Rep. 1918-9: 8).

By 1917 the Museum was operating under extreme difficulties. Apart from a shortage of exhibition space, it lacked room for students, storage for duplicate specimens, and had no “retiring rooms” for visitors to provide “an opportunity of consuming a hasty lunch”. Council recognised “the limitations and deficiencies of the present site to accommodate a block of buildings commensurate with the importance of Auckland” (Ann. Rep. 1916-7: 13). The existing buildings occupied almost two-thirds of the Princes Street site, and the remaining undeveloped one-third provided little hope for the future. Investigation had shown that its precipitous slope

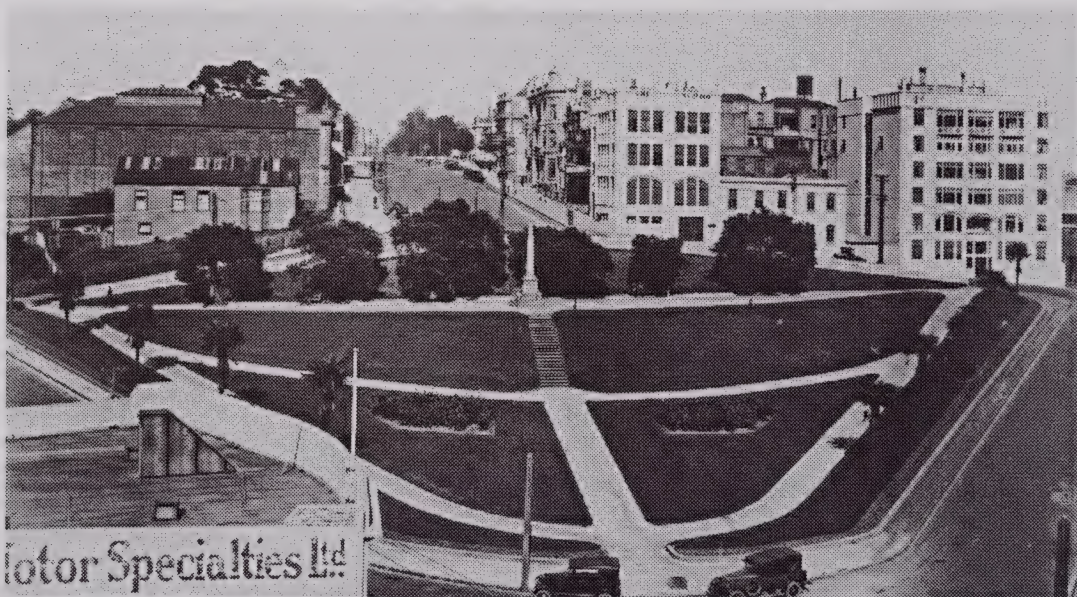


Fig. 27. Auckland Museum (at top left) in Princes Street, photographed from Emily Place, May 1927. This view shows the caretaker's cottage, the north wall of the 1905 addition to the Maori Hall extending behind the Main Hall, and the steep slope which deterred further development of this site. Photo: H. Winkelmann. (Auckland Museum Library, C20042).

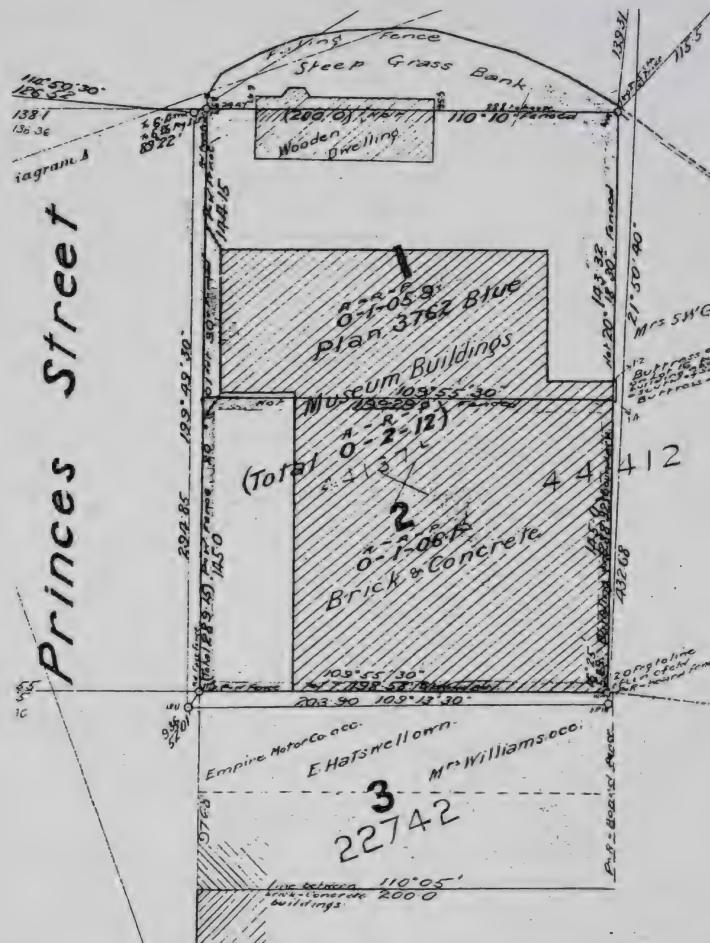


Fig. 28. Plan of Auckland Museum premises in Princes Street, being allotments 1 and 2, section 7, City of Auckland, as surveyed in July 1919. This document was signed by T. R. Peacock, Chairman of Trust Board, 23/7/1919. (Land Information New Zealand, Auckland).

would necessitate “costly and useless foundations” (Fig. 27). A further drawback was the potential for fire; the Museum could not be isolated from other buildings, and a garage – the Empire Motor Co. – now adjoined the Maori Hall (Fig. 28). In Mr Cheeseman’s opinion the solution was simple: “the present site must either be abandoned, or at least doubled in size” (Cheeseman 1917: 4-5). By 1918 the Council was looking beyond Princes Street, to Observation Hill in the Domain (Ann. Rep. 1917-8: 12).

In 1922 the Museum reported the arrival of a “first rank” addition to the collection, already described as the “now celebrated Kaitaia Lintel.” The official account of this important accession is worth repeating in its entirety:

“Evidently of ancient date, and found in a district bearing incontestable signs of former aboriginal occupancy, [the Kaitaia Lintel] nevertheless differs from all ancient Maori carving. It gives an impression of Melanesian origin, but no carving of similar character is known from

Melanesia. As most authorities consider that it is of pre-Maori age, the best view to take of its history is that it is a relic of the ancient Maruiwi, a race long antecedent to the present Maori. But much enquiry and many comparisons are required before a tenable theory can be offered to explain its origin, and give a clue to the history of the people who made it. It can safely be said that no wooden carving has been found in New Zealand that offers so many problems for discussion. The Council have pleasure in stating that they have been able to purchase the carving, which is now the property of the Museum" (Ann. Rep. 1921-2: 8).

A year later the annual report referred to the "now famous Kaitaia lintel" (Ann. Rep. 1922-3: 8), which would later be a central feature of the Maori gallery in the War Memorial Museum. But there are no photographs of it at Princes Street, although a newspaper advertisement confirms it was on public display. Appropriately, perhaps, the image of the lintel was (mis)appropriated to highlight the attractions of the "Winterless North." According to this imaginative advertisement: "The relic, which is now to be seen at the Auckland Museum, is probably of Mongolian origin, and supports the theory that New Zealand was at one time connected by land with Asia" (*New Zealand Observer Christmas Annual*, 3 December 1921: 41).

While receiving some remarkable additions to its collections, Auckland Museum was accordingly becoming even more congested. There was now "no department ... that [had] sufficient room for exhibition purposes (Ann. Rep. 1922-1923: 9). And to add to the problems, there were now "several leakages in the roof" (Ann. Rep. 1923-4).

PLANNING FOR THE FUTURE

The decision to combine the new museum with a war memorial was made in 1920, and a public appeal for funds met with a ready response. An architectural competition was held in 1922 and the contract for construction was let in July 1924 (Powell 1967: 24). The Princes Street site and buildings went to auction on 31 July 1925, and realised the "satisfactory" figure of £32,000 (Ann. Rep. 1925-6: 9). It was decided that this amount would be spent on showcases and fittings on the new building, and a tender was let to A.E. Edmonds & Co. Ltd. of Birmingham for £21,964/6/1, plus freight, duty and other transport charges (Ann. Rep. 1927-8: 9). The first consignment of showcases arrived on April 1928, with Edmonds sending out two foremen to oversee installation (Ann. Rep. 1928-9: 7).

In mid-1924 preparations for the move from Princes Street began with the closure of the geology room (Ann. Rep. 1925-6: 9) and by 1928, with the exception of the war canoe and certain other large objects, the ethnology collection had been packed up (Fig. 27). Wall cases were dismantled and divided into sections to be recycled as storage units in the new building (Ann. Rep. 1927-8: 9), and transfer of the contents from the old museum was completed in August 1929 (Ann. Rep. 1928-9: 7) (Fig. 29).

Not all of the many collections transferred to the new museum came directly from Princes Street. A member of the public noted that the "numerous casts of Greek and Roman statuary" and – allegedly – the "Maori and other relics from the Grey Collection" had come from the Auckland City Art Gallery (Letter, *New Zealand Herald*, 30/12/29, Museum Scrapbook). The most recent record of the Russell Bequest may date from 1914, the time of its removal from Princes Street, and it is not known how many statues made the journey to the War Memorial Museum in 1929. The plaster casts of Theseus and Ilissus, which once flanked the entrance to the Main Hall in Princes Street, became casualties at some stage. The original sculptures, from the Parthenon, remain in the British Museum. According to their present labels, the statue once recognised in Princes Street as Theseus, may be either Herakles or Dionysos, while the other is thought to represent one of the streams of Attica, either the Cephassus or – as he was known in Auckland – Ilissus.

For cultural reasons, this image has been removed.
Please contact Auckland Museum for more information.

Fig. 29. War canoe Te Toki a Tapiri backed into what was the Grey Collection gallery on the first stage of the move to its new home in the War Memorial building in the Domain, July 1928. The exposed brickwork to the left indicates the earlier location of the meeting house Rangitihi. (Auckland Museum Library, 14812).

Thomas Cheeseman was described as “another admirable instance of how greatly the value of a museum depends on the energy of its curator” (Bather 1895: 208-211). It was through his vision that the Auckland War Memorial Museum opened to the public on 29 November 1929. But with his unexpected death in 1923 he did not see the realisation of his dream. The following year, Gilbert Archey, Assistant Curator of the Canterbury Museum, took over as Curator of the Auckland Museum.

In a little over 50 years since moving into its first purpose-built premises in Princes Street the Auckland Museum had experienced many changes. It was now about to begin the process all over again, in its new home in the Domain.

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